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the Department of Egyptian Art, upon Bas-Reliefs from the Temple of Rameses I at Abydos, of which four were presented to the Museum in 1911 by the late J. Pierpont Morgan, two were the gift in 1912 of Dikran Kelekian, and three remain in Mr. Kelekian's possession. Fifty-four quarto pages with illustrations in the text and eleven plates are devoted to these hitherto unpublished reliefs of the period of the Empire of which Mr. Winlock has said, "Representing as they do the triumph of the conventional school just before its decadence, all of the strictest canons of Egyptian art are here observed; but they are interpreted with a suppleness and flexibility of line and a softness and delicacy of modeling which clothes them with a beauty never excelled."¹ Mr. Winlock in this Paper discusses, first, the discovery of these reliefs, their acquisition by the Museum, their condition, and the restorations made upon them; second, the sacred character of the ancient city of Abydos, the mortuary temples of the kings there, and the ritual connected with the Osiris symbol as exemplified by the reliefs; third, the characteristics of the art of the period is found in the reliefs. An Appendix deals more in detail with one part of the ritual, The Rite of Transfigurations.

REPORT OF THE TRUSTEES FOR THE YEAR MCMXX²

IT was deemed fitting by the Trustees to mark the year 1920, which completed the first half-century of Museum growth, in a suitable manner.

Such an occasion as this anniversary allows, even demands, consideration of the lessons to be learned from the past, a summing up of the progress made, a measuring of traditions and principles, and an awarding of honor to whom honor is due. In such a study two points appear to be emphasized with especial force: the value of the membership, wherein are found the truest friends of the Museum, in its finan-

cial and its moral aspects; and the value of timely extension, as a vital factor in the life of the institution.

The underlying, fundamental principle governing the museum of art, the giving of sane and wholesome spiritual pleasure, seems a simple matter, one which should be easily understood by all classes of society and one which should enlist the support of government and individual alike; but it is a principle which requires constant development to meet changing conditions and new needs, and, in particular, constant definition. The story of the Museum in the past fifty years shows quickness of perception and quickness of action to meet these ends, through the schools, through lectures and classes, through manufacturers, and through concerts. The distinguishing mark of the year just ended was this opportunity for retrospect and the incentive thus found to look ahead with confidence.

The total of the membership at the close of the year was 9,371, divided into classes as follows: Members of the Corporation: Fellows in Perpetuity, 298; Fellows for Life, 179; Honorary Fellows for Life, 37.

Members paying annual dues: Fellowship, 47; Sustaining, 622; Annual, 8,188.

The total receipts from the membership were: corporation members, \$26,800, and members paying annual dues, \$91,800, making a total of \$118,600. These figures show a gain of \$39,640 over the previous year. They are given here in detail to emphasize the importance attached to the membership of the Museum, not alone for the obvious value of the contributions received, but because of the strength that comes from those who in association have the interests of the Museum work in the community at heart. It should not be forgotten how small a percentage of the whole population of New York this number is at best, how small a group of people help to make it possible to offer the benefits of the Museum to the community. To all of these persons, members and friends, the Trustees return their thanks for their gifts and their countenance.

The Museum was closed for nearly two weeks at the end of April to allow un-

¹Handbook of the Egyptian Rooms, p. 108.

²Extracts from the Annual Report of the Trustees for 1920, to give a few of the salient features. The Report has been sent to all the members and will gladly be sent to others on request.

hampered opportunity for the arrangement of the anniversary exhibit, but, notwithstanding the consequent loss of attendance entailed, and the loss entailed, also, by the Saturday evening closing still in force, the number of visitors for the year, 926,908, was larger than during any year in the Museum history except 1909, when the Hudson-Fulton celebration brought its crowds of visitors to New York and to the Museum. This figure, which shows an increase of 46,865 over that of 1919, was due in a large degree to the attractions of the anniversary loan collections, but it was due, also, to the steady increase in the number of persons who avail themselves of the Instructors' services, the lectures, concerts, story-hours, and Library, and of the opportunities for work in the study rooms and galleries. The total of the attendance of those who come for such purposes was 190,161.

Once more, while acknowledging the generosity of the members, which, as has been said, has been greater than ever before, and the action of the City in appropriating \$312,648.19 toward the Museum support, the Trustees are obliged to report a deficit of \$273,526.82 in the cost of administration for the year. This cost was \$797,646.84 and the income from all sources applicable to administration purposes, including the city allowance, was \$524,120.02. The deficit was met partly out of private contributions and partly out of funds normally used for the purchase of works of art.

The expenses of running the Museum have increased annually since its foundation, along with its remarkable growth. Growth such as it has made is attended, of course, by proportionately increased expense; but the funds with which to meet this expense have not increased proportionately. The deficit reported each year is an expression of growth. The question confronting the Trustees is how to deal with the normal growth of the collections and the many ways of making them available and useful to the public. The purchase of objects out of trust funds should go on, gifts and bequests will continue to be received. Only in ways of service to the public does it lie within their power to

retrench, and such retrenchment would mean the stunting of a growth which bears good fruit. Surely neither the City nor the public, which reaps the benefits of the Museum, would consent to have this done

A LOUIS XV PANELED ROOM

EVERY piece of decorative art to gain its full value should be seen only in its proper setting, in the place for which it was originally designed and in surroundings created by the same artistic impulse. The true significance of its design can become apparent only under these circumstances: This is especially true of the freer types of design whose strongly marked stylistic individuality will of necessity contrast violently with objects of a different genre and result in a discord which discredits both types. Here lies one of the major reasons for the disfavor in which the art of mid-eighteenth century France is held by many who know it only through scattered examples, having lacked the opportunity of seeing, as it were, a complete design unit.

It is to satisfy this need and to give an appropriate setting for a part of the Hoentschel Collection that the Museum, through the further generosity of J. Pierpont Morgan, has recently acquired the woodwork of a room of the period of Louis XV.¹ The paneling has been installed on the second floor of the Morgan Wing (fig. 1). In its original position the woodwork probably made the four walls of a room, but the exigencies of installation have necessitated a three-sided arrangement with the omission of the alcove enframing which is on exhibition close by. It is impossible to say just what the original arrangement was, but the presence of an alcove, about ten feet in width, would suggest that it was a bedroom. At the period, even among the lesser society, the latter was used largely for reception purposes, which would explain a treatment somewhat over-elaborate according to modern ideas, as may be seen by glancing

¹ It occupies an alcove 13 feet, 3 inches deep and 21 feet wide. The woodwork is 14 feet 1 inch high from floor to spring of cove.